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A Gay Old Man Am I.

A. L. Tyler
P. O. Box 576,
New York City

DICK & FITZGERALD, Publishers,
NEW YORK.

COMEDIES AND DRAMAS

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THE VARIETY STAGE.

A GAY OLD MAN AM I.

A MUSICAL MONOLOGUE,

WRITTEN AND COMPOSED

BY

ALFRED B. SEDGWICK.

NEW YORK
DICK & FITZGERALD, PUBLISHERS
18 ANN STREET

A GAY OLD MAN AM I.

CHARACTER.

POP YOUNG, *an old fop.*

The music of this sketch, arranged for orchestra, viz: first and second violins, viola (ad lib), bass, flute, clarinet, and cornet, will be sent by mail on receipt of \$2.50, by the publishers of this book.

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* * * There is no charge for the performance of this sketch.

A GAY OLD MAN AM I.

SCENE.—*A street in first grooves.*

Enter POP YOUNG, R.

Pop Young. (Coughs.) Ugh! ugh! ugh! Well, they tell me I'm growing old! Now, do I look like it? I can sing and dance, and dance and sing with the best of them. *(Begins to dance, and suddenly stops short as if with rheumatism.)* Oh, there's no use talking. I never had a pain like that when I danced years ago. But I feel quite young for all that. *(Sings.*

OLD MAN'S LAUGHING SONG.

What a gay old man am I!
All misfortune I defy!
I dance and sing, and laugh all day,
Now, who so merry as I, sirs?
They say I'm growing very old,
Now, would you think so, if not told?
The girls all smile as I pass by,
While I look at them sort o' bold,
 With my ha! ha! ha! ha! ha! sirs,
Ha! ha! ha! I'm not so very old, sirs!

Every night I take my beer,
Too much makes me feel quite queer;
But in the morn when I get up,
No signs of headache's here, sirs!
Some people often at me flout,
Upon the street as I go out,
What's that to me, as long as I
Feel healthy, hale and stout, sirs?
 With my ha! ha! ha! &c.

I'm very often told,
 Old men are too fond of gold;
 But, I no other riches seek,
 Than to feel young, now I'm old, sirs!
 There are some say, "go it while you're young!"
 But this is sometimes very wrong,
 For the surest way to enjoy long life,
 Is to live till you get quite old, sirs!
 With my ha! ha! ha! &c.

ENCORE VERSES.

And so you will see the old man again, will you? well, I don't feel quite well, but I will try my best.

PITY THE SORROWS OF A POOR OLD MAN.

Oh! pity my sorrows; a poor old man,
 Who can no longer tarry;
 I can't get a wife, do all I can,
 I really want to marry.
 When I was young, I often ran,
 With girls to laugh and mingle,
 Oh, pity the sorrows of a poor old man,
 Who fears he must die single.

When young a maid—
 Made me afraid.
 Lest she should pop the question!
 But now I'm old,
 I've grown more bold,
 A married life's the best one.
 When I go out—the people shout,
 Pull, push, and tease and flout me;
 I have no son—I have no one
 That cares at all about me.

I'm not much more
 Than eighty four;
 So, now's your time, young ladies;
 Tho' old, I'm young,
 I feel quite strong,
 Then, hang it, who afraid is?
 Oh! give a glance behind your fan,
 Remember time is precious;
 So pity the sorrows of a poor old man,
 And let the parson bless us.

CURTAIN.

OLD MAN'S LAUGHING SONG.

Words and Music by ALFRED B. SEDGWICK.

S: Andantino.

1. What a gay old man am I!— All mis-for-tune I de-fy! I

dance and sing and laugh all day! Now who so merry as I, Sirs? They

OLD MAN'S LAUGHING SONG.

say I'm growing ve - ry old! Now would you think so, if not told? The

girls all smirk as I pass by! While I look at them so bold, Sirs.

With my ha, ha, ha! He, he, he!

Ho. ho, ho! I'm not so ve - ry old, Sirs.

D.C. S:

PITY THE SORROWS OF A POOR OLD MAN.

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 2/4 time, marked *f* (forte). The introduction consists of a series of chords and eighth-note patterns in both hands. The first vocal line begins with the lyrics "1. Oh! pi - ty my sorrows; a" and is accompanied by the piano. The second vocal line continues with "poor old man, Who can no long - er tar - ry; I" and is also accompanied by the piano. The third vocal line concludes with "can't get a wife! Do all I can, I real - ly want to" and is accompanied by the piano. The piano accompaniment throughout the vocal lines features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, often using triplets and sixteenth notes. The score is written on four systems, each with a vocal staff and a grand piano staff (treble and bass clef).

f

1. Oh! pi - ty my sorrows; a

poor old man, Who can no long - er tar - ry; I

can't get a wife! Do all I can, I real - ly want to

mar - ry! When I was young, I of - ten ran, With

The first system of the musical score. It features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "mar - ry! When I was young, I of - ten ran, With". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes dynamic markings such as *p* (piano) and *>* (accent).

girls to laugh and min - gle. Oh! pi - ty the sorrows of a

The second system of the musical score. The vocal line continues with the lyrics "girls to laugh and min - gle. Oh! pi - ty the sorrows of a". The piano accompaniment continues with similar rhythmic patterns and dynamic markings. A trill (tr) is indicated above the vocal line for the word "gle".

poor old man, Who fears he must die sin - gle!

The third system of the musical score. The vocal line concludes with the lyrics "poor old man, Who fears he must die sin - gle!". The piano accompaniment continues, ending with a final chord. Dynamic markings like *f* (forte) are present.

The fourth system of the musical score, which appears to be a continuation of the piano accompaniment from the previous system. It consists of two staves (treble and bass clef) with complex chordal textures and rhythmic patterns. The system ends with a double bar line.



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BREAKING HIS BONDS. Strong drama with comic underplay; easily staged; 4 acts; 2 hours.....	6	3
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NIGHT OFF, A. Comedy by Augustin Daly; printed from the original prompt-copy; 4 acts; 2½ hours.....	6	5
PRISONER OF ANDERSONVILLE. Military comedy drama. An excellent play for amateurs, as all the parts are good and evenly divided; 4 acts; 2¼ hours.....	10	4
REGULAR FLIRT, A. Up-to-date comedy, especially recommended to those who have produced the author's "Just for Fun"; 3 acts; 2 hours...	4	4
SEVEN-TWENTY-EIGHT. By Augustin Daly. There have been several imitations of this comedy, but none of them approaches the original; 4 acts; 2½ hours.....	7	4
SHAUN AROON. Stirring drama of home life in Ireland; a simple real picture of country life in the Emerald Isle; 3 acts; 2 hours.....	7	3
SQUIRE TOMPKINS' DAUGHTER. Strong comedy drama; 5 acts; 2½ hours.....	5	2
STEEL KING, THE. Comedy drama with brisk action; depicts the struggle between labor and capital; 4 acts - 2½ hours.....	5	3
WHAT'S NEXT? Farce comedy; 3 acts; plays 150 minutes; raises 150 laughs.....	7	4
WHITE LIE, A. Comedy drama; abounds in laughable comedy features and strong situations of serious interest; 4 acts; 2½ hours.....	4	3

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